

# CELLO - IBLIOTHEK

## KLASSISCHER SONATEN

herausgegeben von

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J. W. Slatter, A. Trowell

### VIOLONCELLO UND KLAVIER

- | No. |   |             | No. |   |              |
|-----|---|-------------|-----|---|--------------|
| 1   | Locatelli, P., Sonate, D dur—Ré maj.              | (Piatti)    | 36  | Pianelli, G., Sonate, D dur—Ré maj.               | (Schroeder)  |
| 2   | Porpora, N., Sonate, F dur—Fa maj.                |             | 37  | — Sonate II, F dur—Fa maj.                        |              |
| 3   | <del>Simpson, Chr., 13 Divisions</del>            |             | 38  | Guerini, F., Sonate, D dur—Ré maj.                |              |
| 4   | Bach, J. S., 1 <sup>e</sup> Suite, G dur—Sol maj. |             | 39  | Bach, J. S., Sonate, C dur—Do maj.                |              |
| 5   | Valentini, G., Sonate X, E dur—Mi maj.            |             | 40  | Lanzetti, S., Sonate, A dur—La maj.               |              |
| 6   | Veracini, F., Sonate, d moll—ré min.              |             | 41  | — Sonate, G dur—Sol maj.                          |              |
| 7   | Ariosti, A., Sonate, Es dur—Mi $\flat$ maj.       |             | 42  | Herveloise, C. de., Suite I, A dur—La maj.        |              |
| 8   | — Sonate, A dur—La maj.                           |             | 43  | — Suite II, D dur—Ré maj.                         |              |
| 9   | — Sonate, e moll—mi min.                          |             | 44  | Marais, A., Sonate, C dur—Do maj.                 |              |
| 10  | — Sonate, F dur—Fa maj.                           |             | 45  | Forqueray, J. B., Suite I.                        |              |
| 11  | — Sonate, e moll—mi min.                          |             | 46  | — Suite II, g moll—sol min.                       |              |
| 12  | — Sonate, D dur—Ré mej.                           |             | 47  | Berteau, Sonate                                   |              |
| 13  | Trickler, J., Sonate I, F dur—Fa maj.             | (de Swert)  | 47  | Tillièrre, G. B., Sonate                          |              |
| 14  | — Sonate II, B dur—Si $\flat$ maj.                |             | 48  | Vandini, 2 Sonate, G dur—Sol maj.                 |              |
| 15  | — Sonate III, C dur—Do maj.                       |             |     | F dur—Fa maj.                                     |              |
| 16  | Loeillet, J. B., Grande Sonate                    |             | 49  | Galeotti, Sonate                                  |              |
| 17  | Buononcini, G., Sonate originale                  |             | 50  | Galuppi, B., Sonate, D dur—Ré maj.                |              |
| 18  | Pasqualini, P., Sonate originale                  |             | 51  | Antonioti, G., Sonate, F dur—Fa maj.              | (Moffat)     |
| 19  | Martini, G. B., Sonate originale                  |             | 52  | Gaillard, J. E., Sonate, e moll—mi min.           |              |
| 20  | Bach, J. S., Sonate I, G dur—Sol maj.             | (Schroeder) | 53  | Boni, P. G., Sonate, C dur—Do maj.                |              |
| 21  | Bréval, J. B., Sonate I, C dur—Do maj.            |             | 54  | De Fesch, W., Sonate, d moll—ré min.              |              |
| 22  | Marcello, B., 2 Sonates, g moll—sol min.          |             | 55  | Sammartini, G. B., Sonate, G dur—Sol maj.         |              |
|     | F dur—Fa maj.                                     |             | 56  | Marcello, B., Sonate, D dur—Ré maj.               |              |
| 23  | Cervetto, G., 2 Sonates, B dur—Si $\flat$ maj.    |             | 57  | Händel, Sonate, a moll—la min. (Orig p. Hautbois) |              |
|     | C dur—Do maj.                                     |             | 58  | — Sonate, G dur—Sol maj. (Orig.p.Hautbois)        |              |
| 24  | Boccherini, L., Sonate, A dur—La maj.             |             | 59  | — Sonate, F dur—Fa maj. (Orig p.Hautbois)         |              |
| 25  | — Sonate, G dur—Sol maj.                          |             | 60  | Marcello, B., Sonate, a moll—a min.               |              |
| 26  | Loeillet, J. B., Sonate, g moll—sol min.          |             | 61  | — Sonate, C dur—Do maj.                           |              |
| 27  | Pasqualini, P., Sonate, A dur—La maj.             |             | 62  | — Sonate, G dur—Sol maj.                          |              |
|     | Martini, G. B., Sonate, a moll—la min.            |             | 63  | — Sonate, e moll—mi min.                          |              |
| 28  | Stiasni, J., Andante cantabile                    |             | 64  | — Sonate, F dur—Fa maj.                           |              |
|     | Buononcini, G., Sonate A dur La maj.              |             | 65  | — Sonate, g moll—sol min.                         |              |
| 29  | Boccherini, L., Rondo                             |             | 66  | Eccles, Sonate, g moll—sol min.                   | (Cahnbley)   |
|     | Marcello, B., Sonate, a moll—la min.              |             | 67  | Bréval, Sonate, G dur—Sol maj.                    |              |
| 30  | Marcello, B., 2 Sonates, G dur—Sol maj.           |             | 68  | Abel, K. F., Sonate, e moll—mi min.               | (Döbereiner) |
|     | C dur—Do maj.                                     |             | 69  | Kühnel, A., Sonate VII, G dur—Sol maj.            |              |
| 31  | Marcello, B., Sonate, e moll—mi min.              |             | 70  | — Sonate IX, D dur—Ré maj.                        |              |
|     | Grazioli, G. B., Sonate, F dur—Fa maj.            |             | 71  | Gaillard, J. E., Sonate, F dur—Fa maj.            | (Pearce)     |
| 32  | Loeillet, J. B., Suite, g moll—sol min            |             | 72  | Händel, G. F., Sonate, g moll—sol min.            | (Slatter)    |
| 33  | Guerini, F., Sonate, G dur—Sol maj.               |             | 73  | Tessarini, C., Sonate, F dur—Fa maj.              | (Trowell)    |
| 34  | Gasparino, Q., Sonate, d moll—ré min.             |             | 74  | Francœur, F., Sonate, E dur—Mi maj.               |              |
| 35  | — Sonate, B dur—Si $\flat$ maj.                   |             |     |   |              |

B. SCHOTT'S SÖHNE, MAINZ, LEIPZIG, LONDON, BRÜSSEL, PARIS

# 13 DIVISIONS

## (Variations.)

edited by ALFREDO PIATTI.

CHR. SIMPSON.

(1610 - 1620.)

Maestoso.

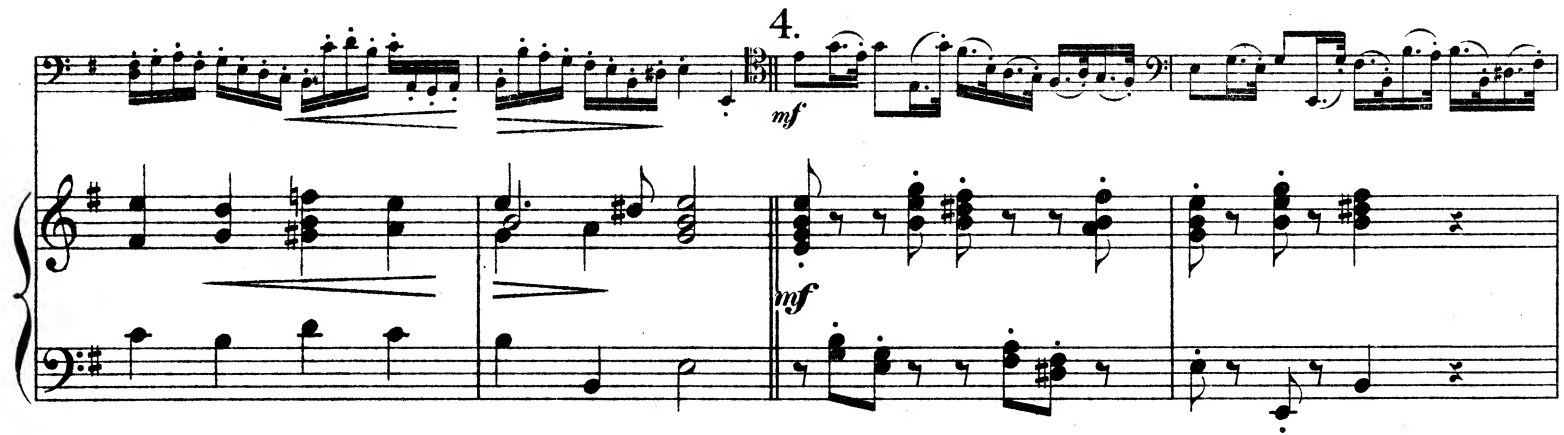
Violoncello.

PIANO.

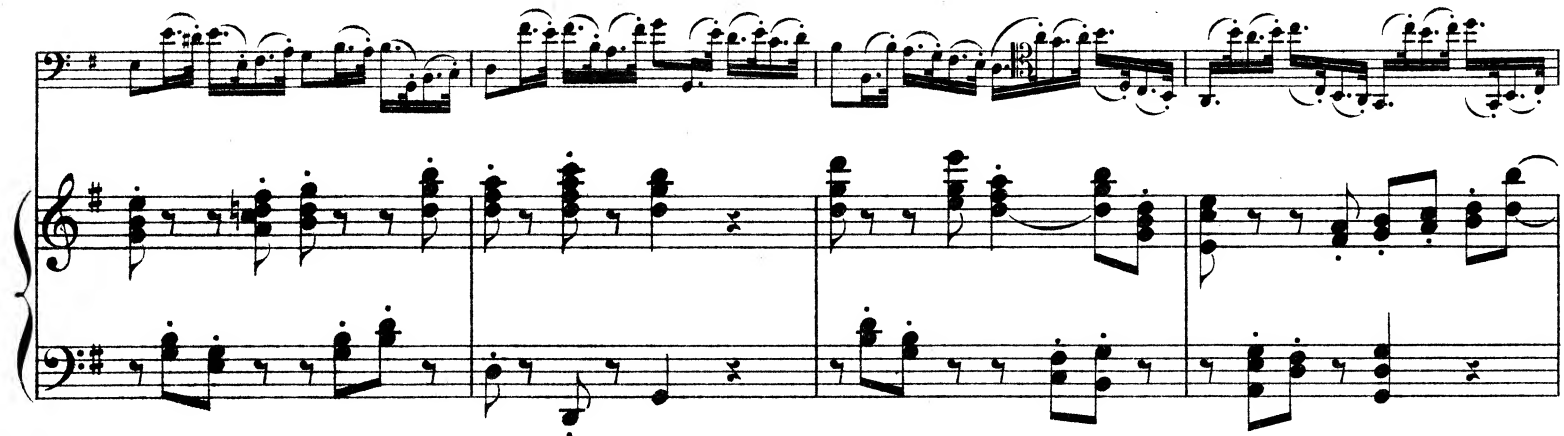
The musical score is written for Violoncello and Piano. It consists of three variations. Variation 1 begins with a Cello line in the bass clef, starting with a half note G2, followed by a series of eighth notes. The Piano line is in the treble clef, starting with a half note G4, followed by a series of eighth notes. Variation 2 features a more active Cello line with eighth notes and a Piano line with chords. Variation 3 features a Cello line with dynamic markings (sf, p, sf, p) and a Piano line with chords. The score is in G major and common time.



First system of musical notation. The top staff (bass clef) features a continuous eighth-note pattern with dynamic markings *sf* and *sf p*. The bottom staves (treble and bass clefs) feature chords and single notes with dynamic markings *sf*, *p*, and *sf*.



Second system of musical notation. The top staff (bass clef) features a continuous eighth-note pattern with dynamic markings *mf* and *mf*. The bottom staves (treble and bass clefs) feature chords and single notes with dynamic markings *mf* and *mf*. A section marker "4." is present above the top staff.



Third system of musical notation. The top staff (bass clef) features a continuous eighth-note pattern. The bottom staves (treble and bass clefs) feature chords and single notes.



Fourth system of musical notation. The top staff (bass clef) features a continuous eighth-note pattern with dynamic markings *poco rit.* and *f*. The bottom staves (treble and bass clefs) feature chords and single notes with dynamic markings *allargando poco rit.* and *f*. A section marker "5." is present above the top staff.

First system of musical notation, featuring a single melodic line in the bass clef and a piano accompaniment in the treble and bass staves. The key signature has one sharp (F#).

Second system of musical notation, continuing the melodic line and piano accompaniment from the first system.

6. Più lento.

*dolce*

*p 8<sup>a</sup> alta*.....!

*p 8<sup>a</sup> alta*.....!

Third system of musical notation, marked "6. Più lento." and "dolce". It includes dynamic markings "p 8<sup>a</sup> alta" and "p 8<sup>a</sup> alta" with dotted lines indicating a sustained or repeated effect.

Fourth system of musical notation, concluding the piece with a final melodic flourish and piano accompaniment. The dynamic marking "pp" (pianissimo) is visible at the end of the system.

Più lento.

7. *express.**dolciss.**sempre p**sempre p e legato**pp**pp*8. *Energico.**f**f*

9. *p* *simile* *poco rit.*

*p* *poco rit.*

10. *p* *Tempo 1<sup>o</sup>* *p*

*pp* *p* *p* *p*

*cresc.*

*p* *p* *p*



11.

Measure 11 features a complex melodic line in the upper staff, characterized by rapid sixteenth-note runs and trills. The lower staves provide a rhythmic accompaniment with chords and moving lines. A forte (*f*) dynamic marking is present in the lower left.

This system continues the musical notation for measure 11, showing the continuation of the melodic and rhythmic patterns from the previous system.

12.

Measure 12 begins with a new melodic line in the upper staff, continuing the complex texture. The lower staves maintain the rhythmic accompaniment. A forte (*f*) dynamic marking is present in the lower left.

This system continues the musical notation for measure 12, showing the continuation of the melodic and rhythmic patterns from the previous system.

13.

First system of music (measures 1-4). The score is written for three staves: a grand staff (treble and bass clef) and a single bass staff. The key signature has one sharp (F#). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings: *p* (piano) at the end of measure 1, *sf* (sforzando) in measures 3 and 4, and *p* (piano) at the end of measure 4.

Second system of music (measures 5-8). The score continues with the same instrumentation. Dynamic markings include *f* (forte) in measure 5, *p* (piano) in measure 6, *mf* (mezzo-forte) in measure 7, and *dim.* (diminuendo) in measures 6 and 7. The system concludes with *p* (piano) in measure 8.

Third system of music (measures 9-12). The score continues with the same instrumentation. Dynamic markings include *pp* (pianissimo) in measure 9, *f* (forte) in measure 10, and *pp* (pianissimo) in measures 11 and 12. The system concludes with *pp* (pianissimo) in measure 12.

Fourth system of music (measures 13-16). The score continues with the same instrumentation. Dynamic markings include *rall.* (rallentando) in measure 13, *f* (forte) in measure 14, and *rall.* (rallentando) in measure 15. The system concludes with *f* (forte) in measure 16.